

# **STOREFRONT FOR ART & ARCHITECTURE**

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**Please Post**

## **Claude Lévêque**

**October 13, 1998 – January 11, 1999**

### **OPENING RECEPTION**

**Tuesday, October 13, 1998 6:00–8:00 pm**

**Gallery Hours: Tuesday—Saturday, 11:00 am – 6:00 pm**

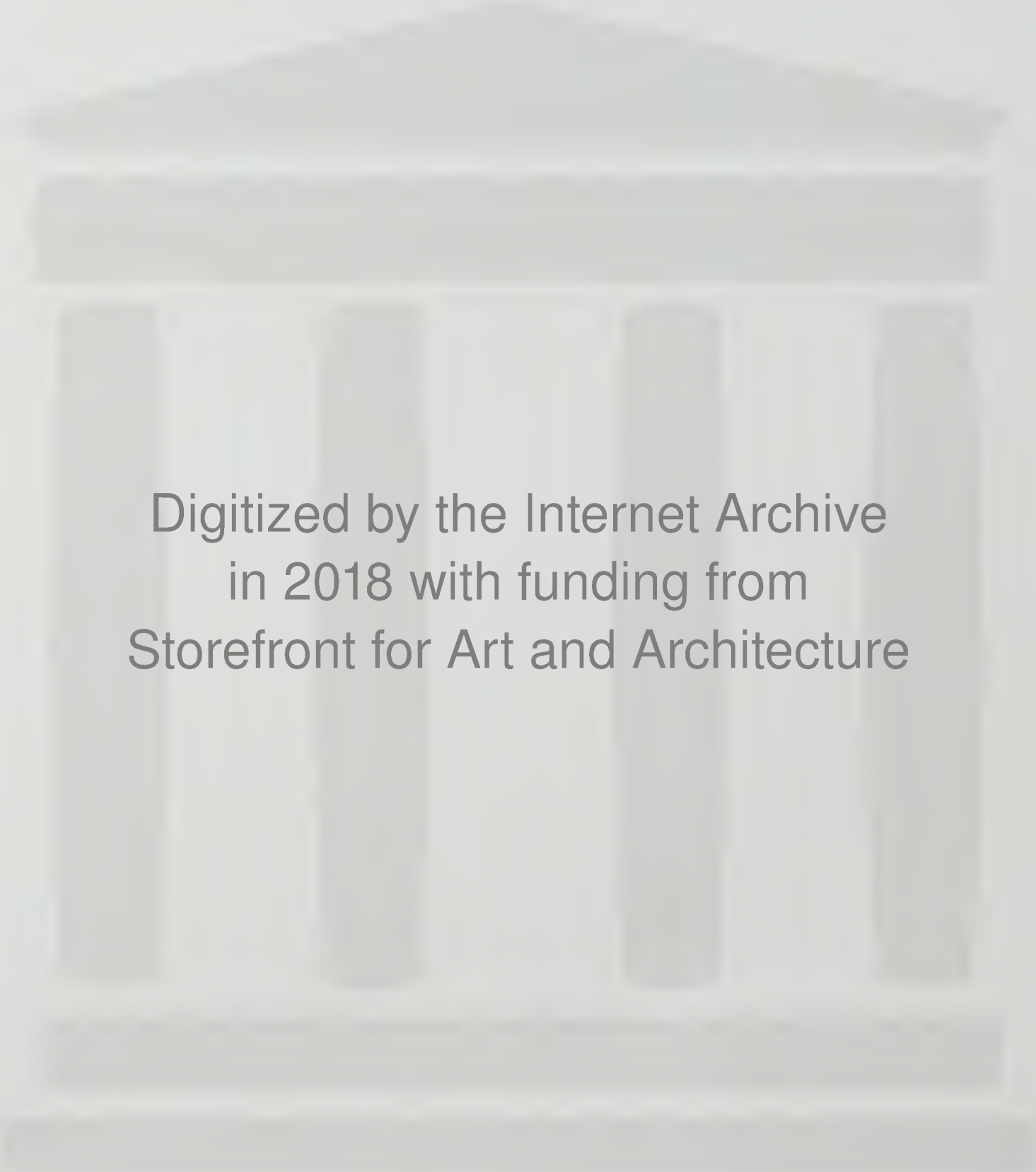
**Claude Lévêque's site specific installation at Storefront is presented in conjunction with the exhibition:**

**PREMISES: Invested Spaces in Visual Arts, Architecture and Design from France, 1958–98**

**Premises proposes a speculative and thematic approach to the past forty years of artistic and architectural practices concerned with the notions of site, location, territory, and the built environment.**

**Premises is the result of a unique collaboration between the curatorial teams of the Guggenheim Museum and the Musée National d'Arte Moderne at the Centre Georges Pompidou, on view at the Guggenheim Museum Soho.**

**For more information contact Sarah Herda 212/431-5795**



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Claude Lévêque

# Fragment

Proposal for the Storefront for Art and Architecture, 97 Kenmare Street, New York City, as part of the exhibition "Premises" at the Guggenheim Museum, Soho.

The floor, the three wall, and the two pink water pipes will be painted in gray in a tone similar to the façade of de Storefront. The inside of the façade will remain white (its actual color).

The ceiling will stay as it is, the rail and the light spots will be removed.

The entire surface of the main solid wall and the two side walls (including the office window) will be entirely covered by four rows of mylar sheets applied horizontally (approximately 120 sheets of 0,75x1,00 m each ; grade 5 ; to be manipulated with gloves).

Seven oscillating fans (17 inches), entirely white, will be oriented towards the wall covered with the mylar sheets which, agitated by the ventilation, will blur the perception of the façade and its panels (through the reflection of a fragmented light).

Tubular fluorescent lighting (Cool white, 8 feet high) will be attached floor to ceiling on each of the four metallic pillars, facing the *façade* wall. They will constitute the only source of light.

The floor will be covered with fragments of gray carpeting (office type) in a tone similar to the façade of the Storefront . These fragments will be arranged in a random-like manner and will not adhere to the floor, fraying from place to place, and interfering with the visitor's pace.

The moving panel to the right of the entrance door shall be slightly opened (conditional).

New York, Thursday August 13, 1998.





Fragment (1998)

October 13, 1998-January 11, 1999

Bleak private apartments, emptied-out coat check rooms, abandoned public spaces, unused municipal swimming pools, the common areas of housing projects: these are some of the locales that Claude Leveque has occupied in the course of his career as an installation artist. Working from an extended notion of *in situ* (in the state of being in a situation or location), Leveque's work has transgressed the boundaries of the traditional white cube and severed a dependency on the codified and sanitized spaces framed by the museum's walls. Leveque finds themes and artistic devices for his work in the actual places, objects, situations, and events which are in his surroundings, the varied milieu of the suburbs of Paris, on the street or in politics. There, the traces of life are continuous, full of that which constitutes daily violence. Leveque defines point of view and line of sight as a photographer, calling to mind Weegee's New York. Yet his observations and discoveries do not serve to invent a sensational picture or a horrible staging of a realistic environment, but the observation of and respect for the object, the place, the situation as the sign of the use of life, of persons, emotions and events, of memory and history. He reads that which is present as a symbolic sign of a self forming question. Yet Claude Leveque's theme always remains a graspable and traverseable reality. It is the objectivity which makes the "visitor's" sensual experience so ambivalent.

Leveque's installation at StoreFront will consist of wrapping the interior opposite of the façade with reflective mylar, creating an active surface that will reflect the unique façade and the outline of its panels as well as the visitors themselves. The only source of light will come from cool white florescent tubes installed behind the i-beams near the façade and will not directly reflect on the mylar surface, but rather create an atmospheric quality to the air within the gallery. The visitor's must adjust their eyes to the quality of light and their perception of not only the space of Storefront, but their own existence with in the examination of the space. It is not only the gallery that falls under examination, but all who enter the space as well. The viewer or visitor must contextualize themselves within the architecture of the gallery and more importantly the architecture (at that moment) of the situation, consisting of reflection, light, the street that they can hear and see behind them, through the spaces in the façade, the premise of the location as it is presented to them under the context of contemporary art (one that now demands that they participate--that they make up the narrative, the stories, the explanations for the way that this space makes them feel but gives them no answer, nothing that they can believe or not believe but themselves).

Leveque forces the participants to see themselves in their reflection and the reflection of StoreFront. The environment that they have placed themselves in by walking in the door. By taking up the task of being in the space that Leveque has confronted them with, they must reconcile their perception of what is and is not there.

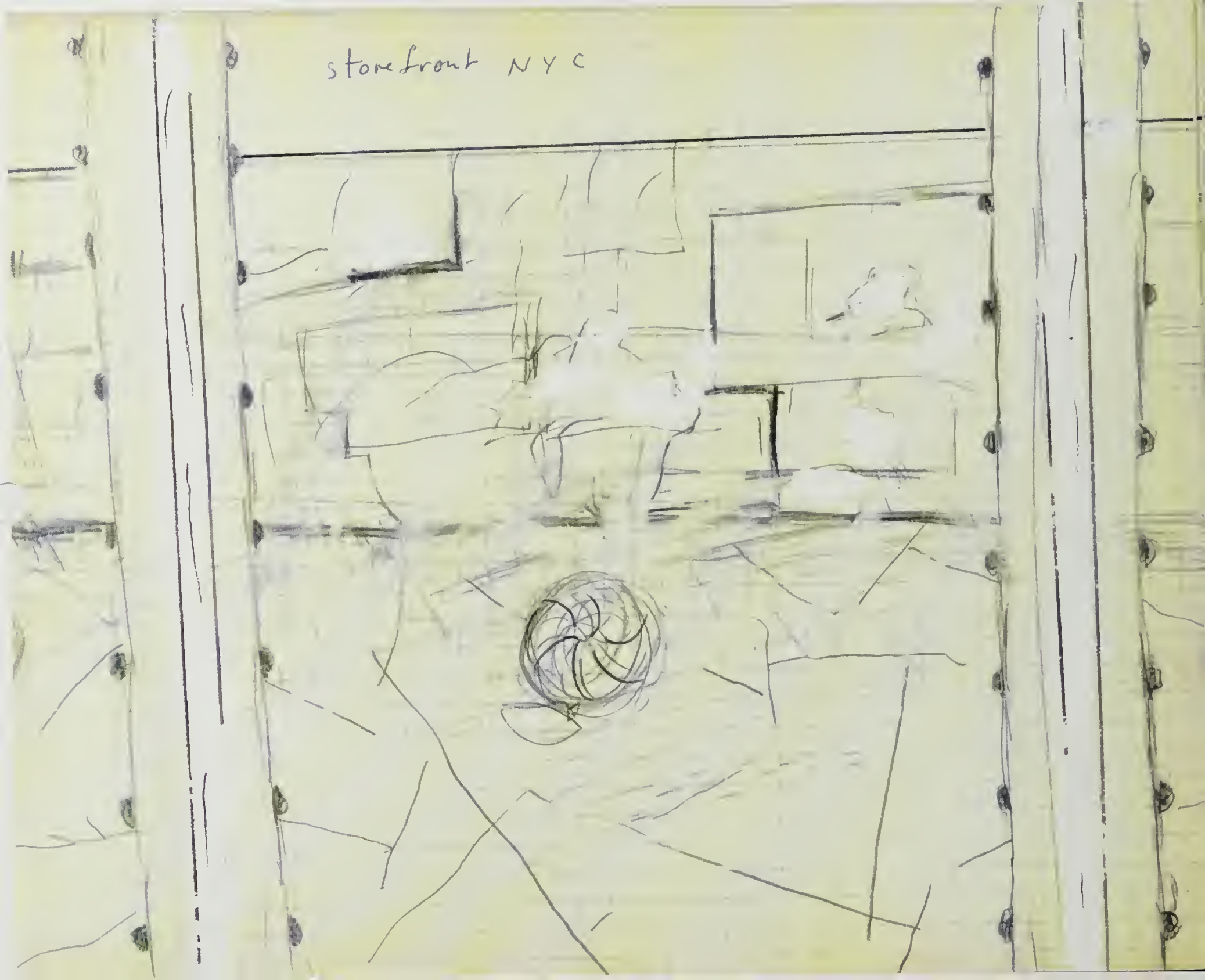


How is this a "fragment" when it is a whole surface--a whole façade reflected in a whole surface.

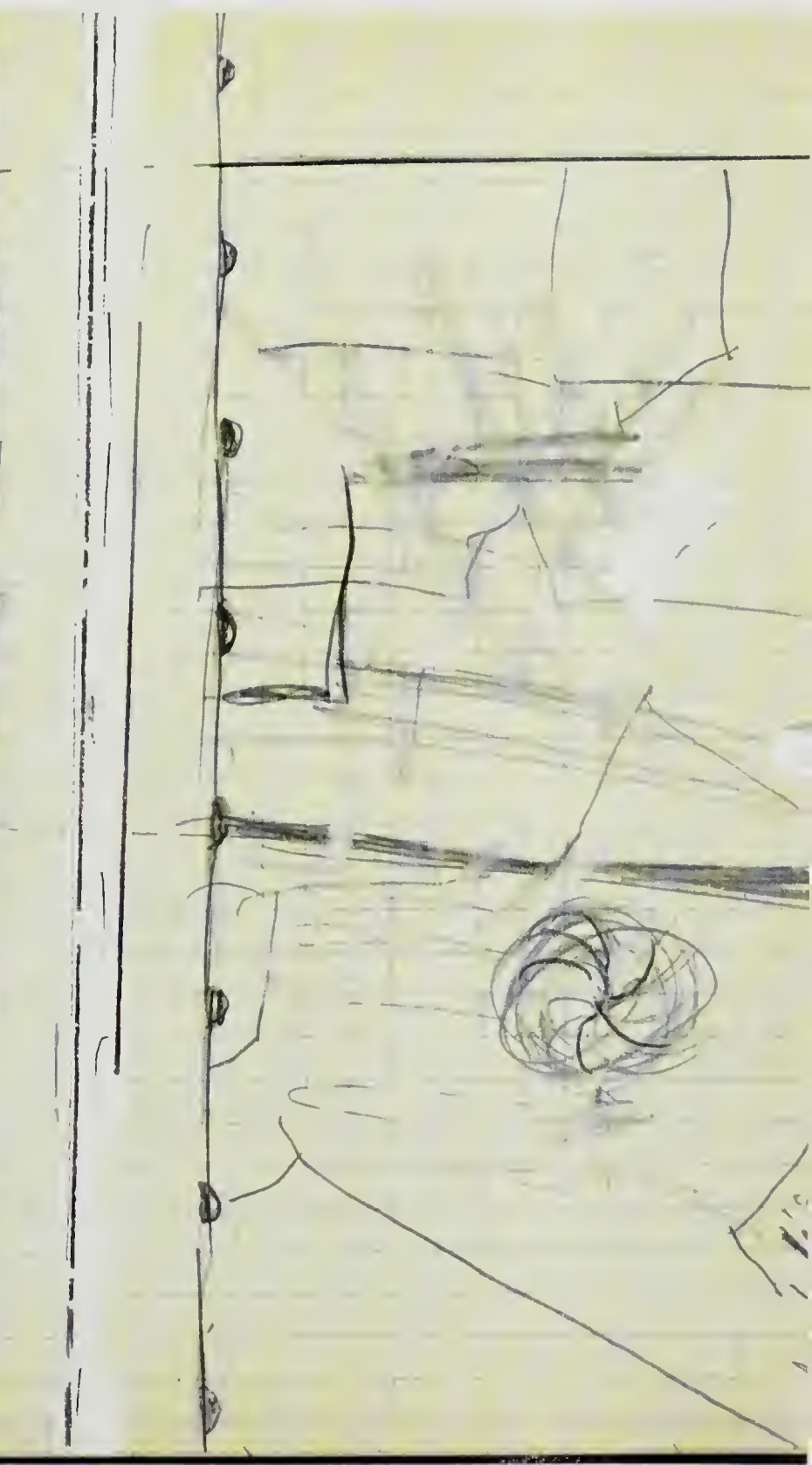
Fragment: fragments: there are fragments of carpet strewn randomly on the floor. They do not delineate or define or protect a tangible place. They do not invite the visitor to follow or understand their logic, to step on them, to use them. But they are used, some frayed at the edges, some irregular in shape--they appear to be remnants of a narrative that does not exist--that no longer inhabits this place, yet they are still there/here. We are compelled to make up explanations, to fill in what is missing. By examining what is there and what is not we are left with the task of examining the place, the institution, the premise of this event (which is only an event because we are there making it one).

The fragments interrupt our perception of the abstract quality of the space by pulling in to narrative possibilities. They become symbols for some, a pattern for others, a disturbance (irruption) or the proof of a disturbance since past. We are inclined to imbue them with meaning. We start to make things up. And the place, the instillation, the situation becomes ours. Yours. Mine.

storefront NYC







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